Handel & Haydn Society
Christopher Hogwood, Artistic Director
One Hundred Seventy-seventh Season

1991-1992 Chamber Music Series

Friday, October 18, 1991 at 8 p.m.
Old South Church, Boston
John Finney, Conductor

Music of William Byrd (1543-1623)

Sing we merrily unto God our strength†
Ne irascaris
Siderum rector

Fantasia*

Mass for Four Voices

Intermission

The Fourth Pavian*
The Galliarde to the Fourth Pavian*

Come, woeful Orpheus†

All in a Garden Green*

In winter cold†

Lord Willobies Welcome Home*

Wedded to will is witless†

Sing ye to our Lord†
Iustorum animae
Christ rising again

†from *Psalmes, Songs, and Sonnets* (1611)
*from *My Ladye Nevells Booke of Virginal Music*

The Handel & Haydn Society is supported in part by generous grants from
the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

WILLIAM BYRD (1543–1623)

William Byrd's long life fell across years of religious strife in England. During Elizabeth's reign, anyone caught practicing Roman Catholicism was subject to a heavy fine, or worse. Byrd was repeatedly fined for recusancy, particularly in the 1580s, the worst period for English Catholics. Yet during this same period, he composed a number of official compositions, including a song composed in 1588 to celebrate the victory of the Spanish Armada — with a text by the queen herself! Evidently his musical genius not only saved him from prison, but kept him in the center of official musical life.

William Byrd composed at least a few pieces in virtually every genre practiced in the England of his day. He was largely responsible for the perfection of English virginal music from what had been quite primitive traditions before his day, and he composed varied, expressive, and moving compositions for both the Roman and Anglican church services, not only the motets, but also settings of the Mass and the "Great Service." His secular vocal music includes a large body of English part songs, many of which began life as consort songs, for solo voice with a consort of viols. Later Byrd, bowing to the fashionable fondness for the Italian madrigal, arranged all the instrumental parts with words. He even composed a few original works in the Italian style, although he evidently did not find it congenial to his taste, for he did it only rarely.

After Byrd's death a note in the Cheque Book of the Chapel Royal called him "a Father of Musick."

Virtually nothing is known about Byrd before he turned 20, when he received his first appointment as Organist at Lincoln Cathedral. In 1570, he joined the Chapel Royal, and spent most of the next twenty years in or near London. In 1575, Elizabeth granted Byrd and Thomas Tallis a patent for the printing of music in England. That year they produced a massive volume of Latin motets, *Cantiones...sacrae*, Byrd's first publication. From this volume comes *Siderum rector*, a hymn setting (in largely homophonic style) with a Doxology in flowing non-imitative counterpoint.

Byrd composed a great deal of wonderful keyboard music, much of it preserved in two manuscript anthologies, the Fitzwilliam Virginal Book and My Ladye Nevells Booke; it is the latter that contains the splendid Fantasia in C.

In 1589 and 1591 Byrd published two more Latin motet anthologies, which could have been used in either the Roman or high Anglican services, though Byrd's choice of texts (including references to the "Babylonian captivity") suggests that he was subtly arguing for religious tolerance. *Ne irascaris*, composed as early as 1581, alternates near homophony and imitative polyphony with wonderful flexibility. A century later, Henry Purcell made a copy of this motet for his own study. *Songes of Sundrie Natures*, also published in 1589, contained both sacred and secular works in English, including *Christ rising*, a superb verse anthem (with long solo or duet passages alternating with sections for the full choir).

In the 1590s Byrd began more openly to produce Catholic music, including his three Mass settings (one each for three, four, and five voices). It was a courageous act to publish such works, even with his high connections. The four-voice Mass is compact, designed for use in modest musical establishments, avoiding the extended, flowing lines of the earlier Latin works.

In 1605 Byrd produced his *Gradualia*, a large series of short works that could be linked in various ways to provide music for the Catholic service through virtually the entire liturgical year (he was forced to withdraw the work for a time when political reaction to the Gunpowder Plot made even owning a copy grounds for arrest). *Justorum animae* plays on vocal textures with homophonic phrases in alternating voices.

As Byrd approached his 70th year, he began a new flurry of publications, including the 1611 *Psalmes, Songs, and Sonnets*, an anthology of his works in many genres, both sacred and secular. The five works from this publication to be sung on the present program all show in varying degrees the influence of the Italian madrigal in little touches of word-painting and consistent imitation, though Byrd's preference for a full texture throughout is an English trait.

After Byrd's death a note in the Cheque Book of the Chapel Royal called him "a Father of Musick." Indeed, he created or consolidated almost single-handedly in England the Renaissance motet with imitative polyphony, the consort song, fantasias, and dance movements for keyboard. In addition, as the teacher of Morley and Tomkins, and probably also of Peter Philips, John Weelkes, and John Bull, he influenced English music far beyond his own lifetime.

—Steven Ledbetter

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

Word Book

Sing we merrily unto God our strength

Sing we merrily unto God our strength. Make a cheerful noise unto the God of Jacob. Take the Shawm, bring hither the Tabret, the merry Harp with the Lute. Blow up the trumpet in the new Moon, ev'n in the time appointed, and upon our solemn feast day: for this was made a statute for Israel, and a Law of the God of Jacob.
Psalm 81: 1-4

Ne irascaris

Ne irascaris, Domine, satis, et ne ultra memineris iniquitatis nostrae.
Ecce, respice, populus tuus omnes nos.
Civitas sancti tui facta est deserta. Sion deserta facta est. Jerusalem desolata est.

Be not angry any more, O Lord, and do not remember our iniquity any longer.
Behold, see, we are thy people.
The city of thy holy place is become a wilderness. Sion is become a wilderness. Jerusalem is forsaken.
Isaiah 44: 9-10

Siderum rector

Siderum rector, Deus alme, nostris
Parce iam culpis, vitia remittens.
Qua tibi puri resonemus almum
Pectoris hymnum.
Gloria Patri, genitaeque Proli,
Et tibi, compar utriusque semper,
Spiritus alme, Deus Unus omni
Tempore saecli. Amen.

Ruler of the stars, gracious God,
Spare our sins, pardoning our offences:
So that with a pure heart we may sing
Unto thee a gracious song.
Glory be to the Father, and to his begotten offspring,
And to thee, always equal to both, Gracious spirit,
One God
For all eternity. Amen.

Mass for Four Voices

Kyrie eleison. Christe eleison. Kyrie eleison.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, rex coelestis, Deus pater omnipotens. Domine fili unigenite Jesu Christe. Domine Deus, agnus Dei, filius patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dextram patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.
Cum sancto spiritu in gloria Dei patris, Amen.

Glory be to God on high, and on earth peace to men of good will. We praise thee, we bless thee, we worship thee, we glorify thee. We give thanks to thee for thy great glory. O Lord God, heavenly king, God the father almighty. O Lord, the only begotten Son, Jesus Christ. Lord God, lamb of God, son of the father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of the Father, have mercy upon us. For thou alone art holy, thou alone art the Lord, thou alone, Christ, art most high. With the Holy Ghost in the glory of God the father, Amen.

Credo in unum Deum, patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum, filium Dei unigenitum et ex patre natum ante omnia secula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum consubstantialem patri, per quem omnia facta sunt, Qui propter nos homines et propter nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio

I believe in one God, the father Almighty, maker of heaven and earth and of all things visible and invisible. And in one Lord, Jesus Christ, the only begotten son of God, begotten of his father before all worlds. God of God, light of light, very God of very God, begotten, not made, being of one substance with the father, by whom all things were made, who for us men and for our salvation came down from heaven.
And was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us

Pilato, passus et sepultus est. Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram patris, et iterum venturus est cum gloria judicare vivos et mortuos, cuius regni non erit finis. Et in Spiritum Sanctum Dominum et vivificantem, qui ex patre filioque procedit. Qui cum patre et filio simul adoratur et conglorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum et expecto resurrectionem mortuorum et vitam venturi seculi. Amen.

under Pontius Pilate, suffered and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father, and he shall come again with glory to judge both the living and the dead, whose kingdom shall have no end. I believe in the Holy Ghost, the Lord and giver of life, who proceedeth from the father and the son, who with the father and the son together is worshiped and glorified, who spake by the Prophets. I believe in one holy catholic and apostolic Church. I acknowledge one baptism for the remission of sins, and I look for the resurrection of the dead and the life of the world to come, Amen.

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Osanna in excelsis.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of Thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei qui tollis peccata mundi miserere nobis.
Agnus Dei qui tollis peccata mundi miserere nobis.
Agnus Dei qui tollis peccata mundi dona nobis pacem.

Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world, have mercy upon us. Lamb of God that takest away the sin of the world grant us peace.

Come, woeful Orpheus
Come, woeful Orpheus with thy charming Lyre,
And tune my voice unto thy skillful wire,
Some strange Chromatic Notes do you devise,
That best with mournful accents sympathize,
Of sourest Sharps and uncouth Flats make choice,
And I'll thereto compassionate my voice.

In winter cold
In winter cold when tree and bush was bare,
And frost had nipped the roots of tender grass,
The Ants with joy did feed upon their fare,
Which they had stored while Summer season was,
To whom for food a Grasshopper did cry.
and said she starved if they did help deny.

Whereat an Ant with long experience wise,
And frost and snow had many Winters seen,
Inquired what in Summer was her guise.
Quoth she, I sung and hopped in meadows green.
Then quoth the Ant, content thee with thy chance,
For to thy song now art thou like to dance.
Geoffrey Whitney (1548?-1601?)

Wedded to will is witless
Wedded to will is witless,
And seldom he is skilful
That bears the name of wise, and yet is wilful.
To govern he is fitless,
That deals not by election,
but by his fond affection.
O that it might be treason,
for men to rule by will and not by reason.

Sing ye to our Lord
Sing ye to our Lord a new song, his praise in the Church of Saints.
Let Israel be joyful in him that made him,
and let the daughters of Sion rejoice in their King.
Psalm 149: 1-2

Iustorum animae
Iustorum animae in manu Dei sunt, et non tanget illos tormentum mortis:
Visi sunt oculis insipientium mori: illi autem sunt in pace.

> The souls of the righteous are in the hand of God, and there shall no torment touch them.
> In the sight of the unwise they seemed to die: but they are in peace.
> *Wisdom of Solomon*, 3: 1-4

Christ rising again
Christ rising again from the dead now dieth not.
Death from henceforth hath no power upon him,
for in that he died, he died but once to put away sin,
but in that he liveth, he liveth unto God.
And so likewise count yourselves dead unto sin,
but living unto God, in Christ Jesus our Lord.
Christ is risen again, the first fruits of them that sleep,
for seeing that by man came death, by man also cometh the resurrection of the dead,
For as in Adam all men do die, so by Christ all men shall be restored to life. Amen.

ENSEMBLE

John Finney, *Chorusmaster*

ORGAN/VIRGINAL
James David Christie

SOPRANO
Gail Abbey
Roberta Anderson
Jean Danton
Rachel Hersey

ALTO
Susan Byers
Pamela Dellal
Susan Trout

TENOR
Martin Kelly
Phillip Kidd
Mark Sprinkle

BASS
Jonathan Barnhart
Herman Hildebrand
Donald Wilkinson

Jesse Levine, *Music Librarian*

H&H ADMINISTRATION

Mary A. Deissler, *Executive Director*
Christopher W. Ruigomez, *General Manager*

Dennis Alves, *Personnel Manager*
Robin L. Baker, *Director of Educational Activities*
Ginny Chiampa, *Business Manager*
James David Christie, *Artistic Consultant*
Suzanne Fortier, *Director of Marketing*
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Arthur Rishi, *Production Manager*
Stacey Street, *Development Assistant*

Foley, Hoag & Eliot, *Of Counsel*

Education Program Vocal Quartets
Rebecca Plummer, *Director and pianist*
Timothy Steele, *pianist*

Marilyn Bulli and Margaret O'Keefe, *sopranos*
Luz Bermejo and Pamela Dillard, *altos*
Bruce Lancaster and Rockland Osgood, *tenors*
Jeffrey Stevens and Donald Wilkinson, *basses*

The Handel & Haydn Society is supported in part by a generous grant from the National Endowment for the Arts. The NEA's support enables us to present not only our concert series, but also our educational outreach program in forty Greater Boston area public schools, and free public concerts like First Night that bring H&H's music to the widest possible audience.

Hallelujah!

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John Nelson, Guest Conductor

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H&H

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January 31, 8 p.m.
Haydn at Esterhazy: *Symphony No. 22 "The Philosopher,"* and *Saint Nicholas Mass*

Franz Joseph Haydn spent 30 productive years at the court of Prince Nikolaus Esterhazy, where he composed the delightful works on this program. The lovely St. Nicholas Mass is set off to advantage by our stellar chorus in the brilliant acoustics of Jordan Hall. A full orchestra of period instruments performs the contemplative Symphony No. 22

March 27, 8 p.m.
Monteverdi and Gesualdo: *Madrigals*

Gesualdo — composer, nobleman, and murderer — wrote music of fiery imagery and surprising colors that sounds daring even today. Monteverdi is well-loved as one of the most important composers in the history of music. From complex five-voice textures to florid solos and duets, the freshness and clarity of Monteverdi's madrigals make them a joy for performers to sing and for audiences to hear!

May 15, 8 p.m.
Scheidt, Schütz, and Schein: *Dance Suites and Madrigals*

Before Bach, Beethoven, and Brahms, there were Scheidt, Schütz, and Schein — renowned as the three best German composers of the 17th century. In this program you'll hear expressive motets, sparkling secular madrigals, grand polychoral works radiant with Venetian splendor, and delicate vocal concertos. The colorful sounds of viols, cornetti, and sackbuts enhance this excursion into the music of 17th century Germany.

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